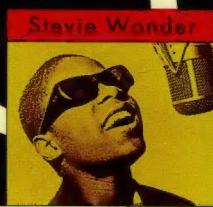


# MOTOWN



THE TRACKS OF MY

I HEARD IT THROUGH THE GRAPEVINE

# CLASSICS

YOU ARE THE SUNSHINE OF MY LIFE

SUPERSTITION

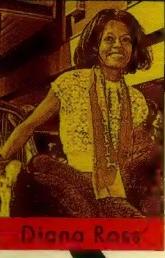
WHERE DID OUR LOVE GO?

# MOTOWN



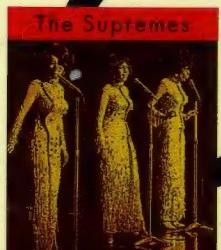
LET'S GET IT ON

WHAT BECOMES OF THE BROKEN HEA



Diana Ross

# CLASSICS



HOW SWEET IT IS (TO BE LOVED BY YOU)

BAB

# MOTOWN

THREE TIMES A LADY

DANCING IN THE STREET

FOR ONCE IN A

# CLASSICS



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# MOTOWN CLASSICS

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**WISE PUBLICATIONS**

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**STEVIE WONDER**

# A PLACE IN THE SUN

Page 62

**DIANA ROSS**

# AIN'T NO MOUNTAIN HIGH ENOUGH

Page 36

**MARVIN GAYE & TAMMI TERRELL**

# AIN'T NOTHING LIKE THE REAL THING

Page 4

**THE SUPREMES**

# BABY LOVE

Page 42

**MARTHA & THE VANDELLAS**

# DANCING IN THE STREET

Page 6

**STEVIE WONDER**

# FOR ONCE IN MY LIFE

Page 8

**STEVIE WONDER**

# HIGHER GROUND

Page 32

**MARVIN GAYE**

# HOW SWEET IT IS (TO BE LOVED BY YOU)

Page 30

**THE SUPREMES**

# I HEAR A SYMPHONY

Page 51

**GLADYS KNIGHT & THE PIPS**

# I HEARD IT THROUGH THE GRAPEVINE

Page 10

**MARVIN GAYE**

# LET'S GET IT ON

Page 38

**STEVIE WONDER**

# MY CHERIE AMOUR

Page 12

MARY WELLS

## MY GUY

Page 14

JACKSON 5

## NEVER CAN SAY GOODBYE

Page 28

STEVIE WONDER

## SUPERSTITION

Page 45

THE COMMODORES

## THREE TIMES A LADY

Page 54

DIANA ROSS

## TOUCH ME IN THE MORNING

Page 16

SMOKEY ROBINSON & THE MIRACLES

## THE TRACKS OF MY TEARS

Page 18

JIMMY RUFFIN

## WHAT BECOMES OF THE BROKEN HEARTED?

Page 48

THE SUPREMES

## WHERE DID OUR LOVE GO?

Page 34

BILLY PRESTON & SYREETA

## WITH YOU I'M BORN AGAIN

Page 59

STEVIE WONDER

## YOU ARE THE SUNSHINE OF MY LIFE

Page 20

THE SUPREMES

## YOU CAN'T HURRY LOVE

Page 22

MARVIN GAYE & TAMMI TERRELL

## YOU'RE ALL I NEED TO GET BY

Page 25

## AIN'T NOTHING LIKE THE REAL THING

Words &amp; Music: Nickolas &amp; Valerie Simpson

Moderate

The musical score consists of six staves of music. The top staff is for the piano, featuring a treble clef and a bass clef. The second staff is for a guitar, indicated by a 'Guitar' icon. The third staff is for another guitar, indicated by a 'Guitar' icon. The fourth staff is for a bass guitar, indicated by a 'Bass' icon. The fifth staff is for a guitar, indicated by a 'Guitar' icon. The sixth staff is for a bass guitar, indicated by a 'Bass' icon.

Chords and lyrics:

- Top staff: E♭, E♭maj7, (E♭ Bass), Fm, E♭, Fm, E♭, A♭maj7.
- Second staff: Ain't no - thing like the real thing ba - by, ain't no-thing like the
- Third staff: (F Bass), (B♭ Bass), A♭, B, Fm7, Gm.
- Fourth staff: real thing. I've got your pic-ture hang-ing on the wall but
- Fifth staff: A♭, Fm, B7, G, E♭maj7, B♭ Bass, (B♭ Bass), E♭7, A♭, (E♭ Bass).
- Sixth staff: it can't see— or come to me when I call your name; — I re-a - lize it's just a pic - ture
- Bottom staff (Guitar 1): 1. (C Bass), 3.
- Bottom staff (Guitar 2): 2. (C Bass), 3., 3.
- Bottom staff (Bass): in a frame. In my ear no o - ther
- Bottom staff (Guitar 1): Gm, G.
- Bottom staff (Guitar 2): Cm, E♭7.
- Bottom staff (Bass): sound is quite the same as your name. No touch can do half as much

Fm D  
 Eb7  
 Gdim  
 Ab  
 to make me feel bet - ter so let's stay to - ge -

Ab7  
 Eb  
 Eb maj7  
 Fm Eb (Eb Bass) Fm (Eb Bass) Eb  
 ther. So glad we've got the real thing ba - by,

(Eb Bass) (F Bass) (Bb Bass)  
 so glad we've got the real thing; 'cause there's no-thing like the

Fm Eb Fm (Eb Bass) Eb Ab maj7 (F Bass) (Bb Bass)  
 real thing ba - by, ain't no - thing like the real thing.  
 D. C. and fade

2. I read your letters when you're not near  
 But they don't move me and they don't groove me  
 Like when I hear your sweet voice, whispering in my ear.

## DANCING IN THE STREET

Words &amp; Music: Marvin Gaye, Ivy Hunter &amp; William Stevenson

Moderate

Call - ing out in - vi - ta - tion a-round a-cross the world - are you ready for a brand new beat -

there'll be sum-mer's here and the time is right - for danc - ing in the street..

They're danc - ing in Chi - ca - go, - down in New Or - leans, -

Phil-a - del - phia, P. A., Bal-ti - more and D.C. Now

in New York \_ Cit y; all we need is mus - ic, sweet mus -

can't for-get the Mo-to\_r\_Cit y; all we need is mus - ic, sweet mus -

ic there'll be mus - ic ev - 'ry where. There'll be swing-ing and sway-ing and

ic there'll be mus - ic ev - 'ry where. There'll be swing-ing and sway-ing and

re-cords play-ing, dan - cing in the street oh, it does - n't mat-ter what  
 re-cords play-ing, dan - cing in the street oh, it does - n't mat-ter what

C<sup>m</sup> F<sup>m</sup>  
 you wear just as long as you are there, so come on ev - 'ry guy  
 you wear just as long as you are there, so come on ev - 'ry guy

B<sup>7sus</sup> E  
 grab a girl ev - 'ry-where \_ a-round the world. They'll be danc - ing  
 grab a girl ev - 'ry-where \_ a-round the world. They'll be danc - ing

they're dan-cin' in the street. (Dan-cing in the street.) This is an  
 they're dan-cin' in the street. (Dan-cing in the street.) way down in L. A.

ev-ry day they're dan-cing in the street. (Dan-cing in the street.) Here comes a big strong man.  
 Get in time dan-cing in the street. (Dan-cing in the street.) A-cross the o-cean blue  
 me and you we're dan-cing in the street. ( fade )

## FOR ONCE IN MY LIFE

Words: Ronald Miller Music: Orlando Murden

Slowly

1. For once in my life I have some - one who needs me;

some - one I've need - ed so long. For once un - a - afraid I can

go where life leads me and some - how I know I'll be

strong. For once I can touch what my

D+ (F# Bass)      D7      Eb      (D Bass)      Cm      Fm7      F7  
 heart used to dream of long be - fore I knew,

Bb maj7      Dm      Gm      Gm7      C7      Cm7      F7  
 some - one warm like you, would make my dream come true. 2. For

2. Eb (Add F)      C9 (E Bass)      Bb      Bb+  
 long as I know I have love I can make it; for once in my life I have

Eb (Bb Bass)      Cm7      F7      Bb      G      Bb  
 some - one who needs me. 3

2. For Once In My Life I won't let sorrow hurt me,  
 Not like it's hurt me before,  
 For once I have something I know won't desert me,  
 I'm not alone anymore.  
 For once I can say this is mine, you can't take it,  
 Long as I know I have love, I can make it,  
 (Chorus)

## I HEARD IT THROUGH THE GRAPEVINE

Words &amp; Music: Norman Whitfield &amp; Barrett Strong

Moderate

Moderate

Em mm — I bet you're won-derin' how I knew 'bout your plans  
ain't sup-posed to cry but these tears

B to make me blue, with some oth - er guy you knew be-fore  
I can't hold in - side, lo - sin' you would end my life you see

A7 be-tween the two of us guys you know I loved you more. It took me by sur-  
'cause you mean that much to me. you could have told

C#m Em prise I must say when I found out yes - ter - day  
me your - self that you loved some one else..

# A7 Em A7 Em don't you know that I heard it through the grape-vine, not much lon-  
in - stead I heard it through the grape-vine, not much lon-

Em ger would you be mine. uh huh heard it through the grape-vine.  
ger would you be mine. Oh, I heard it through the grape-vine.

A7

Oh I'm just a - bout to lose my mind. Hon-ey, hon-ey Oh  
 And I'm just a - bout to lose my mind. (I

E<sup>m</sup>

To Coda ♪  
 yeah.  
 heard it through the grape-vine not much lon - ger would you be mine ba - by yeah

1. 2.

I know a man oo

D.S. ♫ al ♪ Coda  
 Peo-ple say be-lieve half

Coda  
 hon-ey, hon-ey, I know that you're let-ting me go.  
 yeah, yeah, yeah I heard it through the grape-vine, much longer would you be mine, ba-by yeah)

3. People say believe half of what you see  
 Oh, and none of what you hear;  
 But I can't help but be confused  
 If it's true please tell me dear.  
 Do you plan to let me go  
 For the other guy you loved before?

STEVIE WONDER  
MY CHERIE AMOUR

Words & Music: Stevie Wonder, Henry Cosby & Sylvia Moy

Moderately

Chords indicated in the score:

- Top staff: E7, Cmaj7, C6, C, Fmaj7, F6
- Second staff: F7-5, F7, G, Cmaj7, C11
- Third staff: Fmaj7, D11, Gmaj7, C11
- Fourth staff: Fmaj7, D11, Cmaj7
- Fifth staff: D11, Cmaj7
- Bottom staff: D11, F9, E7, Bm7, E7

Lyrics from the score:

la la la la my Che rie A-mour —  
love-ly as a sum-mer day,  
My Che - rie A-mour — dis-tant as the Milk - y Way.,  
My Che - rie A - mour, —  
pret-ty lit - tle one that I a - dore, — you're the on - ly girl my heart.

3

A7 P7  
 beats for. How I wish that you were mine. In a

To Coda G6 D11 D7  
 1. G6 D11 D7

2. G6 D11 P7  
 La la la la la la la la

D.S. Gmaj7 C6 C Fmaj7 F6 Fmaj7  
 al Coda

la la la la. May - be

G6 F9 G6 D7  
 la la

Coda

Cmaj7 C6 C Fmaj7 F6 Fmaj7 F7-9 F9 Gmaj7 D7  
 repeat and fade

la la,

2. In a cafe or sometimes on a crowded street,  
I've been near you but you never noticed me.  
My Cherie Amour, won't you tell me how could you ignore,  
That behind that little smile I wore,  
How I wish that you were mine.
3. Maybe someday you'll see my face among the crowd,  
Maybe someday I'll share your little distant cloud.  
Oh, Cherie Amour, pretty little one that I adore,  
You're the only girl my heart beats for,  
How I wish that you were mine.

## MY GUY

Words &amp; Music: William 'Smokey' Robinson

Moderate

Bb maj7 Bb6 Bb maj7 Bb6 Bb maj7 Bb6 Bb6

No - thing you could say could tear me a - way from my guy,  
no - thing you could do could make me un - true to my guy,  
*mf*

Bb maj7 Bb6 Bb maj7 Bb6 Bb maj7 Bb6 Dm

(My guy) nothing you could do 'cause I'm stuck like glue to my guy.  
nothing you could buy could make me tell a lie to my guy.

P7 Cm F Cm F Cm F

(My guy) I'm stick-ing to my guy like a stamp to a let-ter, like birds of a feath-er we  
I gave my guy my word of hon - or to be faith - ful,

Cm Bb Bb maj7 C7 F Bb

stick to-gether, I'm tell-in' you from the start I can't be torn a-part from my guy.  
and I'm gon-na, you best be be-liev-ing I won't be de-ceiv-ing my guy.

1. Cm Dm 2. Cm Dm Cm7 F Cm F

As a mat-ter of o - pin - ion I think he's tops,

Cm F Bb Gm (F Bass) Dm Gm (F Bass) Dm

my o-pin-ion is he's the cream of the crop; as a mat-ter of taste to be ex-act

C7 F7 Bb maj7 Bb6 Bb maj7 Bb6  
 he's my i-deal as a mat-ter of fact. No mus - cle-bound man could take my hand from my-

Bb maj7 Bb6 Bb maj7 Bb6 Bb maj7 Bb6  
 — guy. — (My guy) No hand - some face could ev - er take the place of my-

Dm D7 Cm F Cm F Cm F  
 — guy. — (My guy) He may not be a mov-ie star, but when it comes to be - in' hap - py

E7 Bb Gm C7 F7 Bb maj7 Bb6  
 we are..There's not a man to-day who could take me a - way from my guy. —

Cm Dm Bb Gm C7 F7 Bb maj7 Dm  
 To Coda ♫ 3 D.S. ♫ al ♫ Coda  
 No

repeat and fade

Bb Gm C7 F Bb maj7 Bb6 Cm Dm  
 man to-day who could take me a - way from my guy. — (What you say, Tell me more) there's not a

## TOUCH ME IN THE MORNING

Words: Ron Miller Music: Michael Masser

Moderate Ballad, expressively

*(A Bass)* Em7 (Add 9) Dmaj7 G G6 Em7 (A Bass) D (Add 9) p p

Touch me in the morn - ing, morn - ing, then just walk a - way.  
then just close the door.

G (Add 9) Em7 (A Bass) D (Add 9) C (D Bass) G (Add 9) G6 C

We don't have to - mor - row, but we had yes - ter - day.  
Leave me as you - found me, emp - ty like be - fore.

Em7 (A Bass) Dmaj7 D7 Gmaj7 Em7 Em7

Hey! Was-n't it me\_ who said\_that noth-in' good's gon-na last for - ev - er?  
Was-n't it yes - ter - day\_we used to laugh at the wind be - hind us?

D (Add 9) Dmaj7 D7 Gmaj7 G6

And was - n't it me\_ who said\_ let's just be glad for the time to - geth - er?  
Did - n't we run\_ a - way\_ and hope that time would-n't try to find us?

A (C# Bass) C

Must - 've been hard\_ to tell me\_ that you've giv - en all\_ you had \_ to give.  
Did - n't we take\_ each oth - er, to a place\_ where no\_ one's ev - er been?

A (C# Bass) C  
 I can un-der-stand your feel - in' that way; ev'-ry-bod - y's got their life to live.  
 Yeah, I real-ly need you near me to-night. 'Cause you'll nev-er take me there a - gain.

Gmaj7 A (G Bass) F#m7 Bm7  
 Well, I can say good - bye in the cold morn - ing light,  
 Let me watch you go with the sun in my eyes.

Gmaj7 A (G Bass) F#m7 Bm7  
 but I can't watch love die in the warmth of the night.  
 We've seen how love can grow, now we'll see how it dies.

G F#7 Bm Bm (A Bass) F#7 Bm Bm (A Bass)  
 If I've got to be strong, don't you know I'll need to have to - night when you're gone? Till you go I need to

1. G A (G Bass) G Em7 (A Bass)  
 (Spoken or Sung) lie here and think a - bout - Sing:  
 the last time that you'll touch me in the

2. G A (G Bass) G Em7 (A Bass) D. S. and fade  
 hold you un - til the time your hands reach out and touch me in the

## THE TRACKS OF MY TEARS

Words &amp; Music: William 'Smokey' Robinson, Marv Tarplin &amp; Warren Moore

Moderate

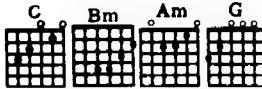
Peo-ple say I'm the life of the par-t-y—'cause I tell a joke or two,  
Since you left me if you see me with a-noth-er girl seem-ing like I'm hav-ing fun.

al-though I might be a-laugh - ing loud and heart - y  
al-though she may be cute she's just a sub-sti-tute be-cause

deep in - side — I'm blue. So take a 1. 3. good look at my  
you're the per - ma - nent one. So take a 2. good look at my

face — you'll see my smile — looks out of place. If you look  
face, oh, you'll see my smile — looks out of place. A-look a lit - tle bit

clo - ser, it's eas - y to trace the tracks of my tears.  
clo - ser, it's eas - y to trace the tracks of my tears.






  
 oh — (fade) — I need you — need need you. you.






  
 Hey — hey yeah — (Out -

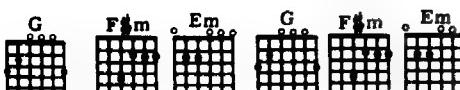
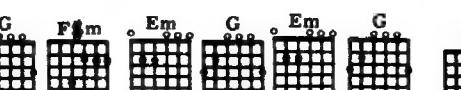



  
 side) I'm mas-que - rad - ing — (In - side) my — hope — is





  
 fad - ing; a (Just a clown) oo yeah— a since you put me down, — my

  
 smile is my make - up I wear since my break - up with you. Ba - by take a

D. S. al fade

## YOU ARE THE SUNSHINE OF MY LIFE

Words &amp; Music: Stevie Wonder

Moderately

C

You are the sun - shine of my life,

F<sub>6</sub>

E<sub>m</sub>7

G<sub>b</sub> (B<sub>b</sub> Bass)

D<sub>m</sub>7 (A Bass)

D<sub>m</sub>7

G<sub>7</sub>

C

that's why I'll al - ways be a - round.

D<sub>m</sub>7

G<sub>7</sub>

C

F<sub>6</sub>

You are the ap - ple of my eye

E<sub>m</sub>6

G<sub>b</sub> (B<sub>b</sub> Bass)

D<sub>m</sub>7

(last time fade)

For-ev - er you'll

D<sub>m</sub> (G Bass)

C

D<sub>m</sub>7

D<sub>b</sub><sub>m</sub>7 (G Bass)

stay in my heart.

A musical score for a vocal performance, likely a duet, featuring two staves of music with lyrics. The top staff uses a treble clef and the bottom staff uses a bass clef. The lyrics are written below the notes. Chords are indicated above the staves, primarily for the guitar accompaniment. The score includes the following lyrics and chords:
   
 I feel like this is the begin - ning, —  
 (Chords: C, F6, F (G Bass), Cmaj7)
   
 Tho' I've loved you for a mil - lion years; —  
 (Chords: F9, F (G Bass), Cmaj7, F, F (G Bass), B Bass)
   
 And if I thought our love was —  
 (Chords: Em, E+, E, A)
   
 — end - ing, — I'd find my-self drown-  
 (Chords: Am, D7)
   
 ing in my own tears. Whoa — Whoa. —  
 (Chord: G7)

2. You must have known that I was lonely,  
 Because you came to my rescue.  
 And I know that this must be heaven;  
 How could so much love be inside of you? Whoa.

## YOU CAN'T HURRY LOVE

Words &amp; Music: Brian Holland, Lamont Dozier &amp; Eddie Holland

Moderately bright

I need love, love to ease my mind; I need to

find, find some-one to call mine; but ma-ma said you can't hur-ry love,— no you can't hur-ry love, no you

just have to wait, she said love don't come ea - sy, it's a game of give and take. You  
just have to wait, she said love don't come ea - sy, it's a game of give and take. How

can't hur-ry love, no, you long must I wait— how much just have to wait, you got - ta trust, — give it time, no  
more can I take, — be-fore lone - li - ness will

mat-ter how long it takes; but 'cause my heart, heart to break? No, how man-y heart - aches must I stand — be-fore I  
I can't bear to live my life a - lone. I grow im -

Gm   
 find a love — to let me  
 pa - tient for — a love to

live a - gain... Right now the  
 call my own; — but when I

on - ly thing — that keeps me  
 feel that I — I

E<sup>b</sup> 

hang-ing on, — when I these  
 can't go on, — feel my strength,yeah,it's  
 pre-cious words keeps me

al-most gone, I re-mem-ber ma-ma said,  
 hang-ing on; I re-mem-ber ma-ma said,

F<sup>7</sup>   
 (F Bass)

E<sup>b</sup> 

can't hur-ry love,— no, you just have to wait, she said  
 can't hur-ry love,— no, you just have to wait, she said

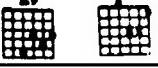
love don't come ea - sy —  
 trust, — give it time,no

B<sup>b</sup>   
 D<sup>b</sup>   
 D<sup>m</sup>   
 Gm 

1. E<sup>b</sup>   
 it's a game of give and take. You

2. E<sup>b</sup>   
 mat-ter how long it takes.

E<sup>b</sup>   
 No love,love— don't come

B<sup>b</sup>   
 D<sup>m</sup>   
 Gm<sup>7</sup>   
 B<sup>b</sup>   
 F<sup>7</sup> 

ea - sy, but I keep on wait - ing, an - ti - ci - pa - ting for that

soft voice to talk to me at night, for some tender arms — to  
 hold me tight. I keep wait-ing; I keep on wait-ing, but it ain't  
 ea - sy, it ain't ea - sy when ma-ma said you can't hur-ry love, no, you  
 (extra lyrics at end)  
 just have to wait; she said trust, give it time no mat-ter how long it takes. You

(extra lyrics) You can't hurry love  
You just have to wait,  
She said love don't come easy  
It's a game of give and take.

# MARVIN GAYE & TAMMI TERRELL

# YOU'RE ALL I NEED TO GET BY

Words & Music: Nickolas Ashford & Valerie Simpson

### Moderate

Moderate

You're all I need to get by.

Like the sweet morning dew I took one look at you

and it was plain to see you were my destiny. With arms open wide

I threw away my pride. I'll sacrifice for you

dedi-cate my life to you. I will go where you lead

al-ways there — in time of need, — and when I — lose my will —

you'll be there — to push me up the hill. There's no, no look - ing back —

— for us, — we got love — sure 'nough, that's e - nougħ. — You're all —

— you're all I need — to get by. ter- min - a - tion you're,

all you're all I want to strive for and do — A lit - tle more,

All, all the joys un - der the sun wrapped up in - to one. You're  
 all, you're all I need you're all I need  
 you're all I need to get by.  
 All I need to get by.

2. Like an eagle protects his nest, for you I'll do my best.  
 Stand by you like a tree, and dare anybody to try and move me.  
 Darling in you I found strength where I was torn down.  
 Don't know what's in store, but together we can open any door.

3. Just to do what's good for you, and inspire you a little higher.  
 I know you can make a man out of a soul that didn't have a goal  
 'Cause we, we got the right foundation, and with love and  
 Determination, you're all, you're all I want to strive for;  
 And do a little more all, all the joys under the sun,  
 Wrapped up into one, you're all, you're all I need,  
 You're all I need, You're all I need To get by  
 All I need to get by.

## NEVER CAN SAY GOODBYE

Words &amp; Music: Clifton Davis

Moderately

*mf* Nev-er can say good - bye no, no, no, no, I

Verse

nev-er can say good - bye 1. E-ven tho' the pain and heart-ache seem to

3.

fol-low me where-ev-er I go; — Tho' I tried and tried to hide my feel - ings they

al - ways seem to show. Then you try to say you're leav-ing me and I

al - ways have to say no, — tell me why, is it so? But I —

Gmaj7      F#m7      Em7      A11  
 2.  
 why      is it      so?      Don't wan-na let you      go.      I      nev-er can say good -  
  
 Dm7      E7      E♭ (D Bass)  
 bye      girl.      Don't wan - na let you      go.      I      nev - er can say good -  
  
 P      Am11      P      Gmaj7  
 1.      2.  
 bye no, no, no, — no, no, no. —      I nev-er can say good-      nev-er can say good-  
  
 A11      Gmaj7 (A Bass)      Gmaj7      Am11      D.S.  
 2nd ending till fade  
 bye      no, no, no, no, I      nev-er can say      good - bye.      I keep

2. Ev'ry time I think I've had enough and start heading for the door,  
There's very strange vibrations, piercing me right to the core. It says  
Turn around you fool you know you love her more and more.
3. I keep thinkin' that our problems soon are all gonna work out,  
But there's that same unhappy feelin', there's that anguish, there's that  
Doubt. It's that same old dizzy hang-up can't do with you or without.

## HOW SWEET IT IS (TO BE LOVED BY YOU)

Words &amp; Music: Brian Holland, Lamont Dozier &amp; Eddie Holland

Moderate

How sweet it is to be loved by you, yes ba - by, oh  
— how sweet it is to be loved by you. — Ooh ba - by

I need-ed the shel - ter close of some-one's arms night and there you were, I  
my eyes at night and won-der what would I be with-out you in my life.

need - ed some-one to un-der-stand my ups and downs and there you were,  
ev'-ry-thing was just a bore all the things I did seems I've done be-fore;

with sweet love but to bright-en and de - up all vo - tion, deep - ly touch - es my so  
my days with a love

e - mo - tion. sweet in so man - y ways. I wan-na stop } and thank you ba - by I wan-na stop,

and thank you, ba - by. Hey now — how sweet it is — to be — loved by  
 you oh, ba - by, — how sweet it is — to be — loved by  
 you. — Yes it is.  
 (fade)

Ba - by — you were bet-ter to me than I've  
 been to my - self for me — there's you and no - bod - y — else.  
 Stop and thank you ba - by I wan - na stop — and thank you ba - by. Oh,

D. S. al fade

**STEVIE WONDER**

# **HIGHER GROUND**

**Words & Music: Stevie Wonder**

last time on earth I lived a whole world of sin. I'm so glad that I know— more  
 than I knew then; gon - na keep on try - in' 'till I reach the High-est  
 ground.  
 2nd verse only  
*( Whew )*  
*D.S.  $\frac{2}{2}$  al  $\diamond$  Coda*  
*Coda*  
 'Till — I reach — my High - est.  
 repeat and fade  
 ground. *( Oh no )* No one's

The musical score consists of four staves. The top two staves are for the piano, with the right hand playing melody and the left hand providing harmonic support. The bottom two staves are for the voice. Chords are indicated by boxes with letters such as A7, Eb7, Ab7, Bb, Gb, Ab, Eb, and B. The vocal part includes lyrics like 'last time on earth I lived a whole world of sin.', 'I'm so glad that I know— more', 'than I knew then; gon - na keep on try - in' 'till I reach the High-est ground.', '2nd verse only', '( Whew )', 'repeat and fade', 'ground.', '( Oh no )', and 'No one's'. There are also markings for 'D.S.  $\frac{2}{2}$  al  $\diamond$  Coda' and 'Coda'.

2. Powers, keep on lyin', while your people keep on dyin'  
World, keep on turnin' 'cause it won't be too long.
3. Teachers, keep on teachin! Preachers, keep on preachin!  
World, keep on turnin' 'cause it won't be too long.
4. Lovers, keep on lovin! Believers keep on believin'  
Sleepers, just stop sleepin' 'cause it won't be too long.

Don't you let nobody bring you down.  
 They'll sho' nuff try.  
 God is gonna show you Higher Ground.  
 He's the only friend you have around.

## WHERE DID OUR LOVE GO?

Words &amp; Music: Brian Holland, Lamont Dozier &amp; Eddie Holland

Moderate

1. 3. Ba - by, ba - by, ba - by don't leave me, ooh please don't  
 2. Ba - by, ba - by, where did our love go and all of your

leave me pro-mis-ses all a by my - self. ( fade 3rd time ) I've \_ got this burn-ing, burn-ing,

of a love for-ev-er more ?

yearn-ing \_ feel - in' in - side me; ooh, deep in - side me; and it hurts \_ so \_

To Coda ♫ (F Bass) bad. You came\_ in - to my heart ( ba-by ba-by ) ren-der( ba-by ba-by ) so tell me sweet -

3 with a burn - ing love ( ba-by ba-by ) leave. ( ba-by ba-by ) that stings — like a bee. ( ba-by ba - by )

Now that I sur - 2. Dm7 G (F Bass)  
 Ooh, you wan-na leave me (ba-by ba-by) ooh (ba-by ba-by)

ba - by ba - by where did our love go? Ooh, don't you want me; (ba-by ba-by)  
*(Instrumental)*

Don't you want me no more ba-ba, ba-ba? Ooh, ba - by

1. G (F Bass) 2. G (F Bass) D.S. al Coda  
 Be - fore — you won my heart (ba-by ba-by) you were — a per - fect

guy; — but now — that you got me (ba-by ba-by)

D.S. al fade  
 you wan - na leave me be - hind ba - by, ba-by, ooh — ba - by  
 (ba-by ba-by) dim.

## AIN'T NO MOUNTAIN HIGH ENOUGH

Words &amp; Music: Nickolas &amp; Valerie Simpson

Fast Rock Beat

The musical score consists of four staves of music. The top staff shows a vocal line with lyrics: "Lis - ten ba - by, ain't no moun - tain high, ain't no val - ley". Above the vocal line are four guitar chords: Gm, Am7, Bb maj7, and Dm. The second staff continues the vocal line with "low, ain't no riv - er wide e - noug; ba - by if you need me call me no mat-ter where you". It includes chords for Dm, Dm, Gm, Am7, Bb maj7, Dm, and C Bass. The third staff continues with "are, no mat - ter how far; just call my name;". It includes chords for Dm, Dm, Gm, Am, Bb, and Dm. The fourth staff concludes with "I'll be there in a hur - ry; you don't have to wor - ry, 'cause ba - by there". It includes chords for Dm, Dm, Gm, and Am. The fifth staff begins with a "Chorus-Fade last time" instruction, followed by the final lyrics: "ain't no moun - tain high e - noug;, ain't no val - ley low". It includes chords for Bb maj7, Bb6, Am7, Dm, Bb maj7, and Bb6.

Am7 Dm Bb maj7 Bb G Am7 Dm  
 — e - noug, — ain't no riv - er wide — e - noug — to  
 G 1. Bb 2. Bb  
 keep me from get - ting to you babe. Re - mem-ber the day babe.  
 C7sus C7sus C7sus C7sus  
 No wind no rain or  
 Am (Add D) (No C) Am (Add G) (No F) Bb maj7 Gm7 Bb  
 win - ters cold can stop me ba - by, 'Cause you are my (2nd voice) If you're  
 C  
 goal. ev-er in trou - ble; I'll be there on the dou - ble. Just send for me, oh ba - by.  
 D.S. al Fade

2. I set you free  
 I told you you could always count on me  
 From that day on, I made a vow,  
 I'll be there when you want me,  
 Some way, some how.  
 'Cause baby there (Chorus)

3. My love is alive  
 Way down in my heart  
 Although we are miles apart  
 If you ever need a helping hand,  
 I'll be there on the double  
 As fast as I can.  
 Don't you know that there (Chorus)

## LET'S GET IT ON

Words &amp; Music: Marvin Gaye &amp; Ed Townsend

Slow Soul Beat

I've been real-ly try - in', ba - by, try-in' to hold back this feel -

in' for so - long. And if you feel like - I feel, ba - by, then come on, - oh, come

on. Ooh, - Let's Get It On. Ow, - ba - by, Let's - Get It On. Let's love,

ba - baby, Let's Get It On. Su - gar, Let's Get It On. Ooh.

We're all sen - si-tive peo - ple with so much to give - Un-der-stand-ing - Su-gar,

A musical score for a vocal performance, likely a blues or jazz piece, featuring a vocal line and a guitar part. The vocal line consists of lyrics with musical notation above them. The guitar part is indicated by chord symbols placed above the vocal line. The lyrics are as follows:
   
 since we got \_\_\_ to be      let's live.      I love \_\_\_ you.
   
 There's no-thin' wrong with me \_\_\_ lov-in' you, Ba-by, no,— no. And \_\_\_
   
 giv-in' your-self to me can nev-er be wrong \_\_\_ if the love is \_\_\_ true. Oh, ba - by,-
   
 ooh. \_\_\_ Don't \_\_\_ you know \_\_\_ how sweet and won-der-ful \_\_\_ life can be. \_\_\_ Ooh,-
   
 ooh. \_\_\_ I'm \_\_\_ ask - in' you, \_\_\_ ba - by, to get it on with me. \_\_\_ Ooh, \_\_\_ ooh,-

A musical score for a vocal performance with guitar accompaniment. The score consists of six staves, each with a treble clef and a key signature of B-flat major (two flats). The vocal part (top staff) includes lyrics and guitar chords indicated by small boxes above the notes. The guitar part is shown in two ways: as a rhythmic pattern on the top staff and as a full guitar line on the bottom staff. The lyrics are as follows:
   
 ooh. — I ain't goin' to wor - ry. — I ain't goin' to push. — I won't push you, ba
   
 by. Just come on, come on, come on, come on, come on ba - by, — stop beat-in' 'round the
   
 bush. Hey, Let's Get It On. Ooh, ooh. Let's Get It
   
 On. You know what I'm talk-in' a-about..Come on, ba - by. Hey, — hey, — Let your love come
   
 out. If you be-lieve — in love, Let's Get It On. Ooh. — Let's Get It On, — ba-
   
 by, this min - ute. Oh, yeah, Let's Get It On. Ee, — please

A musical score for a piano-vocal-guitar arrangement of the song "Get It On". The score consists of eight staves of music, each with a treble clef and a key signature of one flat (B-flat). The music is in common time. The vocal part is on the top staff, accompanied by a piano (left hand) and a guitar (right hand). The lyrics are written below the vocal line. Chords are indicated above the staff at various points. The guitar part includes strumming patterns and specific chord shapes (e.g., E7, Gm, C7, Ab).

**Chords and Key Signatures:**  
 - Top staff: E7, Gm, C7, Ab.  
 - Second staff: Fm, C7, Gm.  
 - Third staff: Ab, B7, E7, Gm, Ab, B7.  
 - Fourth staff: Ab, B7, E7, Gm, Ab, B7.  
 - Fifth staff: E7, Gm, Ab, B7, E7, Gm.  
 - Sixth staff: Ab, B7, E7, Gm, Ab, B7, E7, Gm.  
 - Seventh staff: Ab, B7, E7, Gm, Ab, B7.  
 - Eighth staff: Ab, B7, E7, Gm, Ab, B7.

**Lyrics:**  
 get it on. Hey, hey. Come on, come on, come on, come on, come on, dar -  
 lin', Stop beat-in' round the bush. Oh, gon - na get it on. Right with you,  
 ba - by, I want to get it on. You don't have.. to wor - ry that it's wrong.  
 If the spi - rit moves you, let me groove you. Good, let your love come down, oh.  
 Get It On. Come on, ba - by. Do you know I mean it ?-I've been sanc - ti - fied. (fade) Hey,  
 hey.. Girl, you give me good feel - ings, so good, some-thin' like sum-mer-time.

## BABY LOVE

Words &amp; Music: Brian Holland, Lamont Dozier &amp; Eddie Holland

Moderate

**Dm**

**B♭** (D Bass)

**G** (D Bass)

**F**

**C**

**B♭ Bass**

**A7**

Oo —

Ba - by love, my ba - by love, I need you, Oh how I sep - a - rate,

need you, my love; but all you do is treat me bad, break my heart and I nev - er loved no

leave me sad. one but you.

Tell me, what did I do wrong to make you stay a - guess it's me

**Dm7**

**G7**

**C**

**B♭ Bass**

**A7**

way so long? 'Cause ba - by love, my ba - by love, been miss - ing ya, miss kiss-

- ing ya. In-stead of break-ing up, let's start some kiss-ing and mak - ing up;  
 don't throw our love a - way; in my arms why don't you stay. Need ya, —  
 need ya, ba - by love,oo, — ba-by love.  
 D.S. al Coda ♫

Coda  
 Oo, — oo, — need to hold you — once a -  
 gain, my love, feel your warm — em - brace, my love,  
 don't throw our

love a - way;                    please don't do            me this way.                    Not hap-py like I  
 used to be;                    lone - li - ness has            got the best of            me, my love, \_\_\_\_\_ my  
 ba - by love;                    I                    need ya,                    oh \_\_\_\_\_ how                    I                    need ya.                    Why ya do me  
 like ya do                    af - ter                    I've been                    true to you?                    So deep in  
 love with you \_\_\_\_\_                    ba - by, ba - by                    oo, \_\_\_\_\_ till it                    hurt me, till it  
 hurt me,                    oo \_\_\_\_\_                    ba - by love.                    Don't throw our                    love a - way.  
 repeat and fade

The sheet music consists of eight staves of musical notation. The top staff is for the vocal part, with lyrics written below the notes. Above the vocal line are four small boxes containing guitar chords: D♭, G♭, D♭, and G♭. The second staff is for the bass line, with lyrics below the notes. Above the bass line are four small boxes containing guitar chords: D♭, G♭, (F Bass), E♭m7, A♭7sus, and D♭. The third staff is for the vocal part, with lyrics below the notes. Above the vocal line are three small boxes containing guitar chords: D♭, B7, and E♭m. The fourth staff is for the bass line, with lyrics below the notes. Above the bass line are three small boxes containing guitar chords: (C♭ Bass), B7, and E♭m. The fifth staff is for the vocal part, with lyrics below the notes. Above the vocal line are four small boxes containing guitar chords: D♭, G♭, D♭, and G♭. The sixth staff is for the bass line, with lyrics below the notes. Above the bass line are four small boxes containing guitar chords: D♭, G♭, (F Bass), E♭m7, A♭7sus, and D♭. The seventh staff is for the vocal part, with lyrics below the notes. Above the vocal line are three small boxes containing guitar chords: D♭, B7, and E♭m. The eighth staff is for the bass line, with lyrics below the notes. Above the bass line are three small boxes containing guitar chords: (C♭ Bass), B7, and E♭m.

## SUPERSTITION

Words &amp; Music: Stevie Wonder

Moderately

Repeat till ready

*mf*

Ver-y su - per - sti - tious, —



writ-ings on the wall. —

Ver-y su - per - sti - tious, —

lad-ders 'bout to fall. —

Thir-teen month \_ old ba -

by —

broke \_ the look-in' glass. —

Sev - en years of bad

luck, —

the good things in your past..

When you be - lieve in things that you don't  
 un-der-stand \_ then you suf - fer. Su - per - sti - tion ain't the way, to Coda

hey, hey, hey. Ooh, ver - y su-per - sti -

tious. Wash your face and hands Rid me of the prob-

lem; do all that you can. Keep me in a day -

dream keep me go-in' strong. You don't wan-na save -

3

me, sad is my song. When you be - lieve

G A G Fdim

in things you don't un - der - stand then you suf - fer;

G NC Cm

su - per - sti - tion ain't the way hey,

D.S.  $\frac{2}{2}$  al  $\oplus$  Coda

yeah. Ver-y su - per - sti-

Coda Cm Cm repeat and fade

2. Very superstitious, nothing more to say.  
 Very superstitious, the devil's on his way.  
 Thirteen month-old baby broke the lookin' glass.  
 Seven years of bad luck, the good things in your past.  
 When you believe in things that you don't understand then you suffer.  
 Superstition ain't the way.

## WHAT BECOMES OF THE BROKEN HEARTED?

Words &amp; Music: James Dean, Paul Riser, William Weatherspoon Arranged: Dave Stewart

The musical score consists of four staves of music, each with a treble clef and a bass clef, and a key signature of one flat. The music is divided into four sections by vertical bar lines. Each section contains lyrics and corresponding guitar chords.

- Section 1:** Chords: B♭ (F bass), Dm. Lyrics: As I walk this land with bro - ken dreams \_\_\_\_\_
- Section 2:** Chords: Gm, Gm, E♭ (B♭ bass), E♭6, B♭ (F bass). Lyrics: I have visions of man - y things. Love's hap - pi - ness is
- Section 3:** Chords: Dm (F bass), Gm, D7 (A bass), Fm6. Lyrics: just an il - lu - sion filled with sad - ness and con - fu - sion.
- Section 4:** Chords: C (G bass), Em (G bass), Am, C (G bass). Lyrics: What be - comes of the bro - ken-heart - ed who had love that's
- Section 5:** Chords: (A bass) E, F6, C (G bass), Em (G bass), Am, C (G bass). Lyrics: now de - part - ed? I know I've got to find some kind of peace of mind.

May - be, the fruits of love grow  
I'm search-ing though I

all a - round but for me they come a  
 don't suc-ceed, but some-one look, there's a

tum - b - lin' down. —  
grow - ing need. —

Ev - 'ry day heart-aches grow a lit-tle strong-er; —  
 Oh, he is lost, there's no place for be - gin - ning; —

I can't stand this  
all that's left is an

pain much long - er. —  
 un-hap - py end - ing.. —

I walk in sha-dows, —  
search-ing for light, —

cold and a - lone, —

no com-fort in sight. —

Hop-ing and pray - in' for

Dm (F Bass) Gm Dm7 (A bass) Fm6 (A b bass)  
 Some-one to care, al - ways - mov - in' — and go - in' no - where. —  
 D.S. S. al Coda  
 Bb (F bass) Coda Dm (F bass)  
 Now what's be - come of the bro - ken - heart - ed —  
 Gm (G bass) Eb E6 Bb (F bass)  
 who had love — that's ' now de - par - ted? I know I've got to find  
 Dm (F bass) Gm D7 (A bass) Fm6 (A b bass)  
 some kind of peace of mind. I'll be search-ing ev'-ry-where just to find some - one to care.  
 Bb (F bass) Dm (F bass)  
 I'll be look - ing ev - 'ry - day; I know I'm gon - na find a — way.  
 Gm (G bass) Eb E6 Bb (F bass)  
 No - thing's gon-na stop me now; I'll find a way some-how. I'll be search-ing ev - 'ry-where.  
 (fade)

## I HEAR A SYMPHONY

Words &amp; Music: Brian Holland, Lamont Dozier &amp; Eddie Holland

Moderately Bright

You've given me a true love, and ev-'ry day I thank you love,

for a feel-ing that's so new, so in - vit - ing, so ex - cit - ing. When - ev - er you're

near I hear a sym - pho - ny, a ten - der mel - o - dy pull-ing me

clo - ser, — clos-er to your arms. Then sud - den ly, (I hear oo, your lips are touch-ing mine. sym pho - ny)

— a feel - ing so — di - vine till I leave — the past be - hind; —

I'm lost — in a world made for you and me.

When - ev - er you're near — I hear a sym - pho - ny,

play sweet and ten - der - ly; ev - 'ry time your lips meet mine now ba - by

Ba - by, ba - by, you bring a joy with - in. Don't let this feel - ing end,

let it go on and on and on; now Ba - by, ba - by, those tears that

 B  
 Bm  
 G<sup>m</sup>  
 fill my eyes. I cry not for my - self but for those who nev - er felt the

 Ab  
 B<sup>7</sup>  
 E  
 B  
 joy we felt. — When-ev - er you're — near I hear a sym - pho - ny;

 Bm  
 each time you speak to me I hear a ten - der rhaps - o - dy of love. Now,

 G<sup>m</sup>  
 Ab  
 B<sup>7</sup>  
 Ba - by, ba - by as you stand hold - ing me whis - per - ing how  
 ba - by, ba - by don't let this mo - ment end; Keep stand - ing  
 ba - by, ba - by I hear a sym - pho - ny (fade)

 Bm  
 much you care, a thou - sand vi - o - lins — fill the air; now  
 close to me, oo, so close to me, — ba - by ba - by;

 G<sup>m</sup>  
 Ab  
 B<sup>7</sup>

## THREE TIMES A LADY

Words &amp; Music: Lionel Richie

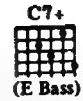
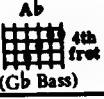
Moderately ♩ = 76

**A♭**  
4th fret

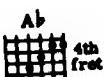
Thanks shared for the my times dreams, that you've my giv joys, - en me, — my pains.

— the You've mem'-ries made my life are worth all liv - ing in my mind.

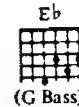
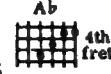
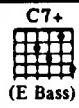
for. And And if now I that we've had to



come live to the end of our rain - bow, dear,



there's some-thing I must say out loud.  
I'd spend each and ev-'ry mo - ment with you.

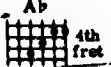


1. 2. You're once, twice,  
3. Instrumental



three times — a la - dy.

And I love —



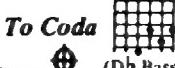

  
 you. Yes, you're once,




  
 twice, three times — a

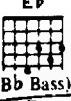
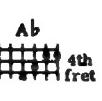



  
 la - dy, and I love — you.

  
 To Coda I love —



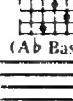

(Bb Bass)  

4th fret  
Ab  

(Ab Bass)  
you.


(Ab Bass)  

(Eb Bass)  

4th fret  
Ab


(Ab Bass)  

(Ab Bass)  

(F# Bass)  
1. 2. D5  

(Eb Bass)  
3. D5  
D.S. al Coda ♫ ☺

2. You've  
3. When  
You're


(Db Bass)  

4th fret  
Ab  

(G Bass)  
Yes, you're once,  
3  
twice,  
3

Coda  
f

three times a la - dy I  
 love you, I love you.  
 you. 8va -----  
*poco rit.*

2a

(When) we are together  
The moments I cherish.  
With ev'ry beat of my heart.  
To touch you, to hold you  
To feel you, to need you  
There's nothing to keep us apart.

## WITH YOU I'M BORN AGAIN

Words: Carol Conners Music: David Shire

Slowly

The musical score consists of two staves. The top staff is for the voice, and the bottom staff is for the guitar. Chords are indicated above the staves, and lyrics are written below the notes.

**Chords:**

- Em
- D6
- Cmaj7
- B11
- Em
- Bm7
- Cmaj7
- Bm7
- Am7
- Am/B
- B7
- Esus4add9
- E
- Em
- Bm7
- Cmaj7

**Lyrics:**

Come  
bring me your soft-ness, Com-fort me thro' all this mad-ness.  
(Man) Wo-man, don't you know with you I'm born a - gain.  
(Woman) Ly-ing safe with in your arms I'm born a - gain.  
Come give me your sweet-ness... Now there's you there is no

Bm7 Am7 B9sus4 B7

weak - ness.— Wo - man, don't you know with you I'm born a -

Esus4add9 E Am7 Bm7

gain. gain. I was half, not whole, In

Cmaj9 Bm7 Am7 Bm7

step with none. Reach-ing thro' this world In

Fmaj7 Em7 Dm7 Em Bm7

need of one. Come show me your kind - ness.

Cmaj7



Bm7



Am7



In your arms I know I'll find this.

Wo - man don't you know with  
Ly - ing safe with - in your

Am/B



B7-9



Em



Em/D



Cmaj7

you,  
arms, I'm born a - gain.  
I'm born a - gain.

Ly - ing safe with you I'm

B9sus4



B7

E<sup>1</sup>sus4add9

E

E<sup>1</sup>sus4add9

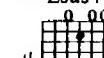
Em



born a - gain.

Come

2 Esus4



rall.

gain.

rall.

## A PLACE IN THE SUN

Words: Ronald Miller Music: Bryan Wells

Moderate

1. Like a long lone-ly stream I keep run - nin' towards a dream mov-in'  
branch on a tree I keep reach-in' to be free mov-in'

on, on, mov - in' on. on.

Like a 'Cause there's a

Chorus place in the sun where there's hope for ev - 'ry - one, where my poor rest-less  
place in the sun and be - fore my life is done got to find me a

heart's got - ta run. There's a sun. Like an sun.

*Spoken:* You know when times are bad and you're feeling sad, I want you to always remember. *Sung:* Yes, there's a

2. Like an old dusty road I get weary from the load  
Movin' on, movin' on.  
Like this tired troubled earth I've been rollin' since my birth  
Movin' on, movin' on.  
(Chorus)

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# CLASSICS

A PLACE IN THE SUN

Martha &  
The Vandellas

MY GUY

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AIN'T NOTHING LIKE THE REAL THING

The Supremes

HIGHER

MY CHERIE AMOUR

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plus lyrics and chord boxes.

YOU'RE ALL I NEED TO GET BY

NEVER CAN SAY GOODBYE



WITH YOU I'M BORN AGAIN

TOUCH ME IN THE M

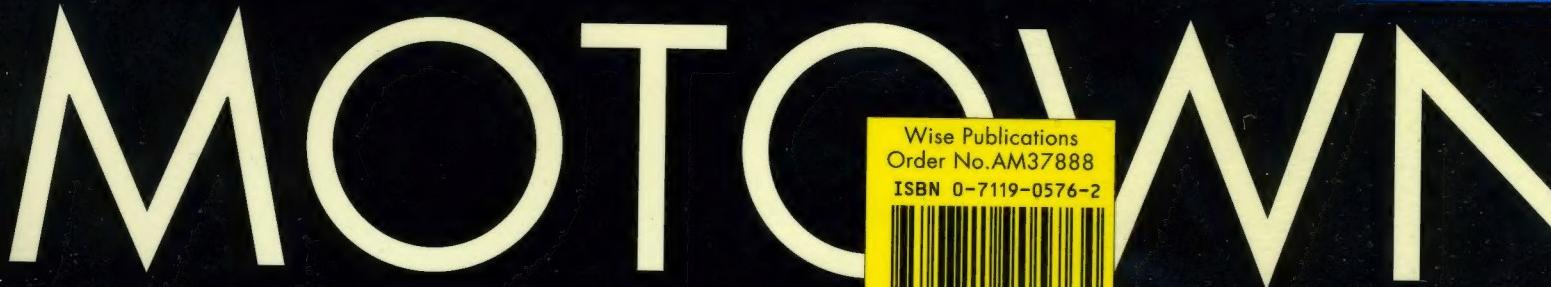
# CLASSICS

YOU CAN'T HURRY LOVE



Smokey Robinson  
& The Miracles

I HEAR A SY



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